

"DOCTOR WHO" (LLL) MMM'The Sea Devils'

by

Malcolm Hulke

TX'72

EPISODE ONE

Producer.....BARRY LETTS  
Director.....MICHAEL BRIANT  
Script Editor.....TERRANCE DICKS  
P.A.....COLIN DUDLEY  
A.F.M.....JOHN BRADBURN  
Assistant.....PAULINE SILCOCK  
  
Designer.....TONY SNOADEN  
Visual Effects.....PETER DAY  
Costumes.....MAGGIE FLETCHER  
Make-up.....SYLVIA JAMES  
  
T.M.1.....MIKE JEFFERIES  
T.M.2.....PETER VALENTINE  
Sound Supervisor.....TONY MILLIER  
Grams Operator.....GORDON PHILLIPSON  
Crew No.....TEN  
  
Vision Mixer.....JOHN GORMAN  
Floor Assistant.....TONY COX  
Film Editor.....MARTYN DAY

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1130	-	1300	Camera Rehearsal (with T/K 37
1300	-	1400	LUNCH from 1130)
1400	-	1830	Camera Rehearsal
1830	-	1930	DINNER
1930	-	2000	Line up
2000	-	2200	<u>RECORD VTC/6HT/69568</u>

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RECORDING: MONDAY, 15TH NOVEMBER 1971T.C.8TRANSMISSION: SATURDAY, 26TH FEBRUARY 1972BBC-1 COLOUR



Doctor Who and Jo Grant go to visit the Master, now living in Napoleonic exile in a luxurious prison on a small island. Trenchard, a loyal but not over bright ex-colonial type, is the governor of this one-man prison. In the area, Jo and the Doctor learn that a number of ships have mysteriously vanished.

The Doctor becomes intrigued and insists on visiting a nearby Naval Base where a strangely charred lifeboat, found after one of the wrecks, has been taken for Naval investigation.

When Captain Hart, who is in charge of the top secret Naval Research Base, refuses to listen to the Doctor's theories, the Doctor insists on visiting a nearby oil rig which has been the scene of mysterious happenings. On the rig Jo and the Doctor are attacked by a Sea Devil, a strange man-like lizard of enormous size.

(The Doctor explains to Jo that the Sea Devil is a related species to the Silurians. A race of intelligent lizards he once encountered in the Derbyshire Caves. The creatures have been in hibernation until accidentally revived. The Doctor's theory is that the oil-rig has revived a colony of these creatures on the sea bed.

Meanwhile, it is becoming obvious that the Master has established some sort of ascendancy over Trenchard. While Jo and the Doctor are visiting Hart, in an attempt to convince him of the Sea Devils existence, Trenchard smuggles the Master into the Naval Base where he steals top secret electronic equipment.

With this device the Master constructs a calling device. This enables to summon a Sea Devil which almost destroys Jo and the Doctor.

Meanwhile Captain Hart has dispatched a submarine to investigate the sea bed near the oil rig. The submarine vanishes captured by the sea Devil. The Doctor and Jo, having escaped from the Master's trap, persuade Captain Hart that something is badly wrong at the Master's prison and persuades him to investigate. But they arrive too late. Sea Devils have raided the Chateau killing Trenchard and apparently capturing the Master. With the help of a naval diving vessel the Doctor gains admittance to the Sea Devils base where he finds the Master in a position of power. The Master plans to help the Sea Devils



to conquer the Earth and enslave humanity. The Doctor attempts to persuade the Chief Sea Devil to come to some peaceful settlement with the human race, and appears to be on the verge of success when all his efforts are frustrated by the beginning of an all out Naval attack on the Sea Devils under-sea base. This has been ordered by Walker, a ruthless politician who has been given responsibility for dealing with the Sea Devils.

During the attack the Doctor escapes by recapturing the submarine and releasing its crew.

On their return to the base, Walker is eventually persuaded to allow the Doctor to make one final attempt for peace with the Sea Devils. But before the attempt can be made, Sea Devil's led by the Master, attack and capture the Naval Base.

By using the Doctor's friends as hostages, the Master forces the Doctor to assist him to build an electronic device which will enable the Master to revive Sea Devil's colonies all over the world.

With the help of Jo, Captain Hart and his men recapture the Base. The Master escapes and the Doctor goes in pursuit only to find himself recaptured by the Sea Devils.

In the Sea Devil's undersea base, the Master forces the Doctor to help him install the device which will revive the Sea Devils. Once this is done, the Master's usefulness is at an end and he and the Doctor are imprisoned together.

The Doctor then informs the Master that the device has been sabotaged, when put into use it will blow up the entire base. The Doctor and Master must escape together or die together.

They manage to escape to the surface where they are picked up by a rescue helicopter. Apparently exhausted, the Master collapses, and is taken to an ambulance upon their return to the Naval base. But when the Doctor goes to look at the recumbent form on the stretcher he finds a member of the helicopter's crew. Suddenly the helicopter takes off. The Master has escaped to fight another day.)

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE ONE

CAST LIST

Radio Operator.....NEIL SEILER  
Ldg. Telegraphist Bowman...ALEC WALLIS  
Captain Hart.....EDWIN RICHFIELD  
Sea Devil.....PAT GORMAN  
Doctor Who.....JON PERTWEE  
Jo Grant.....KATY MANNING  
Robbins...(FILM ONLY).....ROYSTON TICKNER  
Chateau Guard Barclay  
(FILM ONLY).....TERRY WALSH  
Trenchard.....CLIVE MORTON  
Master.....ROGER DELGADO  
Chateau Guard Wilson.....BRIAN JUSTICE  
3rd Officer Jane Blythe....JUNE MURPHY  
Hickman.....HUGH FUTCHER  
Clark.....DECLAN MULHOLLAND

EXTRAS

Chateau Guards.....STEWART BARRY  
BOB BLAINE

Technical Requirements

5 PEDS  
4 BOOMS  
C.S.O.  
Colour Monitor  
16 mm Telecine Machine



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RUNNING ORDER

Project No.  
02340/7063

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
1	<u>1. INT. SHIP'S RADIO CABIN</u>	R/Operator	Night	3A,D1,4A	1
2	<u>2. INT. HART'S RADIO OFFICE</u>	R/Operator (OOV) Bowman Hart	Night	A1,1A	2
3	<u>3. INT. SHIP'S RADIO CABIN</u>	R/Operator Sea Devil's hand	Night	3A,D1,4A	3-5
3	<u>TELECINE 2</u> (A1) Dr., Jo and Robbins in Robbins' boat. They make for island on which Master is kept prisoner.	Dr. Jo Robbins	Day	+ 2 capt- ions	6 & 7
4	<u>3A. INT. TRENCHARD'S OFFICE</u>	Trenchard	Day	3B,A2	8
5	<u>TELECINE 2 (CONTD.)</u> Dr. and Jo arrive outside Chateau and enter.	Dr. JO Guards	Day		

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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
6	<u>4. INT. CHATEAU TRENCHARD'S OFFICE</u>	Doctor Jo Trenchard Guard (Master on monitor) (Wilson on monitor)	Day	3B, A2, 1B, B1, 2A  + CSO from cam. 4	9-36
10	<u>5. INT. CHATEAU MASTER'S ROOM</u>	Master Wilson	Day	5A, D2, C1, 4B	36-46
11	<u>6. INT. CHATEAU TRENCHARD'S OFFICE</u>	Doctor Who Jo Trenchard	Day	3B, A2, 1B, B1, 2A	47-49
12	<u>6A. INT. CHATEAU CORRIDOR (1)</u>	Doctor Jo 2 Guards (Extras)	Day	3C, Slung	50
12	<u>7. INT. CHATEAU MASTER'S ROOM</u>	Master	Day	5A, C1 Sound Echo in Corridors	51
12A	<u>7A. INT. CORRIDOR (3)</u>	Doctor Jo Trenchard Wilson Guard	Day	2B & Slung	52
12A	<u>7B. MASTER'S ROOM</u>	Master	Day	5A, C1	53
12A	<u>7C. INT. CORRIDOR (2)</u>	Doctor Jo Trenchard Wilson Guard	Day	3D, & Slung	54



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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
12A	<u>7D. INT. MASTERS ROOM</u>	Master Doctor Jo Trenchard	Day	5A/B,D1, 4B/C, C1,3E	55- 80
16	<u>7E. INT. CORRIDOR (1)</u>	Doctor Jo Wilson	Day	1C & Slung	81
17	<u>8. INT. CHATEAU TRENCHARD'S OFFICE</u>	Doctor Jo Trenchard Wilson	Day	1B,A2,2A	82- 93
19	<u>8A. INT. CORRIDOR (1)</u>	Doctor Jo Trenchard	Day	3C,1C	94
RECORDING PAUSE OR BREAK					
19A	<u>9. MASTER'S ROOM</u>	Master Trenchard	Day	5A,D2,C1, 4B	95- 107
23	<u>11. INT. NAVAL BASE HART'S OFFICE</u>	Hart Jane	Day	2C,3F, A4,B2,1D	108- 112
23	<u>TELECINE 5</u> (A2) Ext. Naval Base Hart's POV Doctor in Robbins boat	Doctor	Day		
23	<u>11A. INT. NAVAL BASE HART'S OFFICE</u>	Hart Jane	Day	2C,A4	113
23	<u>TELECINE 5 (CONTD.)</u>				
24	<u>12. INT. NAVAL BASE HART'S OFFICE</u>	Jane Hart	Day	2C,3F,A4, B2,1D	114- 118
PAUSE TO LINE UP C.S.O.					



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25	<u>14. INT. CHATEAU MASTER'S ROOM</u>  <u>TELECINE 7 (A3)</u> Excerpt from 'The Clangers'	Master Trenchard	Day	5A,C1,4B + 3 on colour mon.	119- 131
BREAK					
27	<u>15. INT. FORT. CABIN</u>	Hickman Clark	Day	5C,C1, 4C,D1,3G	132- 146
28A	<u>15A. INT. FORT CORRIDOR</u>	Sea Devil	Day	1F & Slung	147
		PAUSE			
29	<u>16. INT. NAVAL BASE CORRIDOR</u>	Hart Doctor	Day	2D,A4	148
29	<u>16A. INT. HART'S OFFICE</u>	Hart Doctor Jane	Day	<sup>5D</sup> 2E,A5,B2, 1D & phone to ring	149- 166
32	<u>17. INT. FORT CABIN</u>	Clark Hickman	Day	C1,4C,3G	167- 174
33	<u>18. INT. FORT CORRIDOR</u>	Clark Hickman Sea Devil	Day	3D 3H/J (in corridor) 1E/F,B3, 4C (triple del- ayed echo)	175- 178
35	<u>19. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Hart Jo Jane	Day	5D,A5,1D	179- 189
36	<u>19A. INT. NAVAL BASE CORRIDOR</u>	Doctor Hart Jo	Day	2CX,C2	190



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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
37	<u>20. INT. FORT DECK</u>	Jo Doctor	Day	3C,D3	191
38	<u>21. INT. FORT CABIN</u>	Doctor Jo	Day	5C,B4,4C	192- 193
39	<u>22. INT. FORT DECK</u> (A PAUSE DURING THIS SCENE)	Doctor Jo	Dusk	2F, or 1F Slung 4D,D3,3L	194- 196
39	<u>TELECINE 12</u> (A4) P.O.V. of floating wreckage of boat		Day		
40	<u>23. INT. FORT DECK</u>	Doctor Jo Sea Devil	Dusk	5E,4E,D3, 3L, & FR	197- 199
	PAUSE FOR ARTIST				
40	<u>24. INT. FORT CORRIDOR</u>	Doctor Jo Hickman	Dusk	1E,C3,2F	200- 203

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PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
<u>TELECINE SEQUENCES TO BE RECORDED AT END</u>					
42	<u>TELECINE 1</u> (A8 or B14) Opening Titles				
43	<u>TELECINE 3</u> (B1) Ext. Chateau Courtyard. Doctor and Jo leave chateau by car.	Doctor Jo	Day		
44	<u>TELECINE 4</u> (B2) Quay. Doctor and Robbins discuss sinking ships. Dr. gives Robbins £10 note for use of his boat, and Doctor sets off for naval base	Doctor Robbins	Day		
46	<u>TELECINE 6</u> (B3) Doctor examines scorch marks on boat. Jo offers Robbins £10 for use of his motor cycle	Doctor Jo Rob ins	Day		
47	<u>TELECINE 8</u> (B4) Shot of Fort in sea		Day		
48	<u>TELECINE 9</u> (B5) Doctor and Jo arrive at Fort in Robbins boat	Doctor Jo	Day		
49	<u>TELECINE 10</u> (B6) Sea Devil's hand over side of boat	Sea Devil	Day		
50	<u>TELECINE 11</u> (B7) Smoke rises from boat		Day		
51	<u>TELECINE 13</u> (A9 or B15) Closing Titles				



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SERIAL LLL

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'The Sea Devils'

EPISODE ONE

TO BE PLAYED IN AT END

TELECINE 1      SOF      (A8 or B 14)

OPENING TITLES

S/I SLIDES (a) The Sea Devils  
(b) By MALCOLM HULKE  
(c) Episode One

1.	3	A	1. INT. SHIP'S RADIO CABIN. NIGHT.	
		L/A SET.	<u>LIGHTING FLICKERING</u>	3A,D1,4A
		Tilted on	(THE SHIP IS SINKING	<u>GRAMS</u>
		lens	AND THE CABIN IS	Screams
		"rocking"	LURCHES AT AN ANGLE.	<u>MEN</u>
		Let Radio		Creaks,
		Operator in R.	A FRANTIC RADIO	siren,
			OPERATOR IS SPEAKING	sea
		HOLD SIT	INTO THE MICROPHONE.	storm
		& Trunk in		
		to MS OPERATOR	FROM OFF WE CAN	
		twisting lens	HEAR THE SHIP'S	(SHAPES PAST
		<u>MORE</u> (f/g	SIREN AND SHOUTS	VIS WINDOW)
		Radio Equipment)	OF PANIC)	

R/OPERATOR: (INTO MIKE) Mayday,  
Mayday. S.S. "Pevensy Castle".

2.	1	A	MS BOWMAN f/g	
			Behind door to	- 1 -
			Hart's Off.	
			and Ext. door	
			HART in LS b/g	

(3 next)

LM

- 2 -

(on 1, shot 2)

A1, 1A

2. INT. HART'S OFFICE. RADIO AREA. NIGHT

LIGHTING  
DIM IN RADIO  
AREA.  
LIGHTS OUT  
IN HART'S OFF.  
LIGHTS ON  
IN CORRIDOR

(THE COMMANDING  
OFFICERS' OFFICE  
IN A SMALL NAVAL  
BASE.

LEAVING TELEGRAPHIST  
BOWMAN IS AT THE  
RADIO APPARATUS WHICH  
OCCUPIES A CORNER OF  
THE OFFICE)

SOUND  
Distort  
from Radio  
Op. and  
interfer-  
ence  
crackle

SWINGER OPEN

R/O OPERATOR: (FILTER) Mayday, Mayday.  
S.S. "Pevensey Castle". We are being  
attacked ... Oh my.....

As HART enters  
CRAB L. to M2S  
BOWMAN/HART  
& ZOOM (with  
CRAB) to MCU HART

(THE SOUND FADES  
INTO STATIC)

BOWMAN: (INTO MIKE) Give your  
position, please. Give your position.  
RADIO OP: Our position is approximately  
230° North 15° West ...  
(HART ENTERS, WEARING  
HIS PYJAMAS OVER  
WHICH HE HAS HASTILY  
PULLED ON A NAVAL  
TOP COAT)

SOUND  
Lose  
position  
in  
breakup

HART: What is it?

BOWMAN: 'Mayday' sir. S.S. "Pevensey  
Castle". Say they're being attacked ....

(REACTION ON HART)

3.

3

A

MS RADIO OP.  
on W/A lens,  
still tilted  
and rocking

- 2 -

(4 next)



- 3 -

3. INT. SHIP'S RADIO CABIN. NIGHT

4. 4 4 R/OPERATOR: (INTO MIKE) We are  
abandoning ship. We are abandoning  
LS TABLE L. end ship. Our position is -  
(tilted and  
rocking)  
Let SEA DEVIL'S  
hand in L.  
PAN IT TO MIKE?  
and let it go  
(THE SCALY HAND OF  
A SEA DEVIL COMES INTO  
SHOT AND RIPS AWAY  
THE MICROPHONE.)

(IN MIDDLE OF ZOOM START  
6 SECS. MIX TO T/K)

DURING T/K  
CONNECT JOINT ZOOM  
TO CAMS 1 & 4  
MASTER CONTROL CAM 1  
CABLE BEHIND CAM 3

SOF

ROB' INS: That's it over there.

(5 next)

6. 5 \_\_\_\_\_  
1st Caption  
VIGNETTE with  
Cam. Shake  
1ST CAPTION  
CS CHATEAU

TELECINE 2 (CONTD.)

Small boat at sea  
The Doctor hands JO the  
binoculars

DOCTOR WHO: There you are Jo.  
The Master's permanent residence,  
from now on.

JO: Let's hope he's still there.

Pontoon  
The boat lands and  
the Doctor, Jo and Robbins  
come ashore and down  
gangplank.

The Doctor and Jo get  
into a Chateau car with  
driver.

ROBBINS: I'll be back in a couple  
of hours to take you back to  
the mainland.

DOCTOR WHO: Right.

They drive off and  
Robbins mounts his  
motorcycle.

7. 5 \_\_\_\_\_  
2nd Caption  
LS Chateau.  
ZOOM In to window  
2ND CAPTION  
Chateau

8. 3 B  
CS PHONE. (TRENCHARD PICKS  
PAN UP with it to UP PHONE)  
CU TRENCHARD

3B, 42  
3A. INT. TRENCHARD'S OFFICE. DAY

GRAMS  
Pre-  
Recorded  
distrot



(on 3, shot 8)

- 5 -

TRENCHARD: Yes?

BARCLAY: (DISTORT) / Front gate sir.  
Two visitors  
for the prisoner. From UNIT.  
Passes all in order sir.

TRENCHARD: Thank you. Send them up.

BARCLAY: Right sir.

TELECINE 2 (CONTD.)

(Dur: 19")

Ext. Chateau Main Door

DOCTOR and JO drive up  
in Chateau car. They  
enter Chateau through  
main door.

END TELECINE 2

9. 1 B  
CU TRENCHARD  
(He turns into  
it)

(2 next)

- 5 -

(on 1, shot 9)

3B,B2,1B,B1,2A

4. INT. CHATEAU. TRENCHARD'S OFFICE. DAY.

- Let him go
10. 2 A 50°  
VLS  
TRENCHARD X's  
f/g desk.  
HOLD him to  
sit f/g in  
MS R. of frame,  
door L. b/h
- (A BIG GLOOMY ROOM.  
AT ONE END, SILVER  
SPORTS TROPHIES IN  
A GLASS CASE. A  
PICTURE OF THE  
QUEEN ON THE WALL  
BEHIND THE DESK.  
MASSIVE OLD FASHIONED  
FURNITURE. ON ONE  
WALL HANGS A MAP OF  
THE CHATEAU AND ITS  
GROUNDS. THROUGH  
THE WINDOWS WE CAN  
SEE BARS.
- JO & DR.  
IN to  
DEEP 3S
11. 3 B  
MS TRENCHARD
- TRENCHARD IS AT HIS  
DESK, WRITING A  
REPORT. HE IS A  
MIDDLE-AGED MAN,  
DRESSED IN CONVENTIONAL  
COUNTRY-GENTLEMAN  
CLOTHES - TWEED SUIT,  
OLD SCHOOL TIE.
- THE DOOR OPENS AND  
A GUARD BRINGS IN  
DOCTOR WHO AND JO.
12. 1 B  
L/A MC2S  
JO/DR.
- AS THOUGH NOTHING  
HAD HAPPENED TRENCHARD  
CONTINUES WRITING  
FOR SOME MOMENTS.  
THIS IS TO PUT  
DOCTOR WHO AND JO "IN  
THEIR PLACE")
- I suppose  
DOCTOR WHO: / We could always come back  
later.
- (TRENCHARD LOOKS UP)
13. 3 B  
MCU TRENCHARD
- TRENCHARD: Ah yes, you'll be the chappie  
from Unit.
14. 2 A  
M3S JO/DR./  
TRENCHARD



(on 2, shot 14)

- 7 -

JO: My name's Josephine Grant,  
and this is the Doctor.

(TRENCHARD RISES,  
EXTENDS HIS HAND)

15. 3 B  
MCU TRENCHARD

HOLD rise

TRENCHARD: George Trenchard.  
Delighted to meet you. Pleasant  
trip?

16. 2 A  
MCU DR.

DOCTOR WHO: Yes, thank you.

17. 3 B  
MCU TRENCHARD

TRENCHARD: You're late you know.

18. 2 A  
MCU JO

(JO GIVES DOCTOR  
WHO A LOCK)

JO: Yes. . . . We were held up . . .

19. 1 B  
MS TRENCHARD  
PAN him L.  
past DR. & JO  
to MLS

TRENCHARD: (JOVIALITY) Thought you  
might have sunk without trace.

JO: Sunk?

TRENCHARD: Happens all the time  
recently.

20. 3 B  
CU DR.

DOCTOR WHO: What does?

21. 2 A  
CU TRENCHARD

TRENCHARD: Ships vanishing. Makes  
you think doesn't it? Now then -  
passes!

22. 3 B  
CU DR.

DOCTOR WHO: We've been through all  
that . . .

23. 2 A  
A/B

TRENCHARD: Don't take any chances  
here. Let's see them.

24. 1 B  
M. DEEP 2S  
TRENCHARD/JO

(JO PRODUCES THE  
PASSES)

(2 next)

- 7 -

(on 1, shot 24)

PAN TRENCHARD  
R. to sit.  
Let him go

TRENCHARD: (LOOKING AT THE PASSES)  
Hm, from Unit.

DOCTOR WHO: (PATIENTLY) Yes.

25. 2 A  
M2S JO/DR.  
TRENCHARD sits  
in f/g for 3S

(TRENCHARD STAMPS THE  
PASSES AND HANDS THEM  
BACK)

TRENCHARD: Jolly good! You'll be  
wanting to see the prisoner.

DOCTOR WHO: That was the general idea.

26. 3 B  
MCU TRENCHARD

TRENCHARD: He's an interesting chap,  
you know./ You'll enjoy talking to  
him.

27. 1 B  
CS PASSES

28. 2 A  
L/A MCU DR.

DOCTOR WHO: If I ever get the  
opportunity. Has he given you any  
trouble?

29. 3 B  
H/A MCU  
TRENCHARD

TRENCHARD: Not a bit.

30. 1 B  
M2S JO/  
DR.

JO: You've got to be joking. He  
must have tried to escape.

31. 3 B  
CU TRENCHARD

TRENCHARD: You've seen our security  
precautions. And anyway, we're on an  
island.

32. 2 A  
CU DR.

DOCTOR WHO: Has he hypnotised any  
of your guards?

33. 3 B  
CU TRENCHARD

TRENCHARD: Couldn't! Every man  
is completely immune to hypnotism.

34. 2 B  
CU JO

JO: How can you be so sure?

35. 1 B  
MS TRENCHARD

(4 next)



TRENCHARD: Prove it to you!

(HE PRESSES BUTTON  
OF INTERCOM, SPEAKS  
INTO IT)

HOLD TRENCHARD'S  
rise and PAN  
him L. to DR. &  
JO. HOLD them  
& PAN them L.  
CRAB u/s to over  
shoulder 3S JO/  
TRENCHARD/DR.

Trenchard here. Send that new man -  
Wilson - in to see the prisoner.  
Come over here and take a look into  
this screen.

(TRENCHARD CROSSES  
TO A MONITOR SCREEN,  
TURNS IT ON. WE  
SEE ON THE SCREEN  
THE MASTER SITTING  
READING IN HIS ROOM.

(OVERLAY CAM. 4  
OUTPUT TO SCREEN)

DOCTOR WHO AND JO  
CROSS TO LOOK INTO  
THE SCREEN)

36. 4 B 50°  
(TOP OF STORK  
HIGH LS  
MASTER/DOOR R.  
frame  
  
Let GUARD  
WILSON in to  
2S

DOCTOR WHO: I say  
He's putting on weight.

TRENCHARD: Poor chap. Can't get  
the exercise you know. How watch.

(CONTINUE SHOT 35 on  
CAM. 1)

SLOW ZOOM IN to  
CSO SCREEN  
FRAME  
(COUNT OF 7)

(WE GO IN ON THE  
SCREEN AS THE DOOR  
IN THE MASTER'S  
ROOM OPENS. THE  
MASTER LOOKS UP  
AS GUARD WILSON  
ENTERS)

SOUND  
As we  
Zoom in  
change from  
distort  
to real

MASTER: (FILTER) Yes?

(N.B.  
If Zoom doesn't work,  
CUT AWAY TO M2S  
DR./JO on Cam. 3)

WILSON: (FILTER) Mr. Trenchard sent  
me, sir, to know if you wanted your  
book changed.

(THE MASTER PUTS  
DOWN THE BOOK)

MASTER: (FILTER) That's very kind  
of him -

(Continuing on  
Cam. 4 next)

(on 1, shot 35)

5A,D2,C1,4B

(CONTINUING ON  
CAM. 4, SHOT 36)5. INT. CILTELU: MASTER'S ROOM. DAY.M2S MASTER/  
WILSON(THIS IS A COMFORTABLY  
FURNISHED ROOM, AN  
APARTMENT RATHER THAN  
A CELL.OPEN AS WE SAW IN THE  
TV MONITOR SCREEN)MASTER: - but I hadn't quite finished.WILSON: Right you are, sir.(WILSON TURNS TO  
GO)37. 5 A \_\_\_\_\_ MASTER: Just a minute. You're new  
MS WILSON here, aren't you?WILSON: Arrived yesterday, sir.(WILSON AGAIN TURNS  
TO GO)38. 4 B \_\_\_\_\_  
CS WATCH on  
Wrist. MASTER: (SHARPLY) Wait!  
PAN UP with  
MASTER'S HAND  
to CU MASTER (WILSON TURNS BACK)

Do you know who I am?

39. 5 A \_\_\_\_\_  
CU WILSON WILSON: You're the prisoner.40. 4 B \_\_\_\_\_  
CU MASTER MASTER: I am the Master. Come here!  
(cont ...)41. 5 A \_\_\_\_\_  
MS WILSON.  
PAN him L. & (A MOMENT'S PAUSE.  
let MASTER  
rise to M2S - 10 -

(4 next)



(on 5, shot 41)

THEN WILSON CROSSES  
TOWARDS THE MASTER.

THE MASTER RISES TO  
HIS FEET)

42. 4 B  
VBCU MASTER'S  
EYES

MASTER: (cont) I am the Master and  
you will obey me.

43. 5 A  
CU WILSON  
with watch  
crossing frame

(WILSON RETURNS THE  
MASTER'S GAZE BUT  
DOES NOTHING)

44. 4 B  
V.V.BCU MASTER

Do you understand? / You will obey  
me.

45. 5 A  
BCU WILSON  
& swing thing.

(WILSON REMAINS AS  
HE WAS FOR A MOMENT.  
THEN, QUITE CASUALLY:)

Let him go

WILSON: You'll let us know when  
you've finished with the book, sir.

46. 4 B 50°  
H/A 2S  
MASTER/WILSON

(WILSON TURNS AND  
EXITS.

Let WILSON  
go.  
HOLD MASTER

HOLD ON THE MASTER'S  
EXPRESSION OF FURIOUS  
DISAPPOINTMENT AS HE  
REALISES THAT HIS  
ATTEMPT HAS FAILED)

47. 1 B  
(CRABBED L.)  
A/B CS SCREEN

3B, A2, 1B, B1, 2A

6. INT. CHATEAU: TRENCHARD'S OFFICE. DAY.

ZOOM OUT  
(COUNT 3)  
to MS TRENCHARD  
R. frame

(DOCTOR WHO, JO AND  
TRENCHARD AS BEFORE,  
AND THE MASTER'S  
FACE ON THE MONITOR  
SCREEN.

TRENCHARD: You see?

48. 3 B  
M2S DR./JO (TRENCHARD SWI CHES  
OFF THE MONITOR  
SCREEN)

DOCTOR WHO: Most impressive.  
Perhaps we could see him now.

49. 1 B  
MS TRENCHARD  
CRAB R. and PAN  
HIM L. to  
M.DEEP 3S  
TRENCHARD/DR./  
JO  
TRENCHARD: Certainly. This way.  
(TRENCHARD PUTS ON  
HIS COAT AND HAT)

TRENCHARD: (TO JO) After you,  
my dear.)

3 TO C FAST

(DOCTOR WHO AND JO EXCHANGE  
A SMILE AT THIS.)

HOLD them to  
door

TRENCHARD OPENS THE DOOR)

50. 3 C  
W/A 3C & Slung  
f/g GUARD  
in MCU 6A. INT. CORRIDOR (1)  
profile R.  
of frame  
DOOR & 2nd  
GUARD b/g (THEY WALK UP CORRIDOR  
AND OFF L.)  
HOLD DR. &  
JO and TRENCHARD  
up corridor

SOUND  
Big  
echo on  
corri-  
dors

51. 5 A  
L/A MCU 5A, C1  
MASTER 7. INT. CHATEAU. MASTER'S ROOM. DAY  
Let him  
in and out  
of frame  
(MASTER IS EXERCISING  
ON ROWING MACHINE)

52. 2 B 16°  
LS DR./JO/  
TRENCHARD



(on 2, shot 52)

- 12A -

2B & Slung  
7A. INT. CORRIDOR (3) DAY

Let them  
go (ONE GUARD)

53. 5 A  
MS MASTER.

5A, C1

7B. INT. CHATEAU. MASTER'S ROOM DAY

In and out  
of frame (CUT BACK TO MASTER  
STILL EXERCISING)

54. 3 D  
W/A LS CORRIDOR

3D, Slung

7C. INT. CORRIDOR (2)

HOLD DR./  
JO/TRENCHARD (TWO GUARDS)  
to door

55. 5 A  
LS MASTER  
DOOR C. b/g

5A, D1, 4B, 1C, C1, 3E  
7D. INT. CHATEAU MASTER'S ROOM DAY

DR./JO/  
TRENCHARD in (THE DOOR OPENS  
for DEEP 4S AND TRENCHARD, DOCTOR  
AND JO ENTER)

(4 next)

- 12A -

TRENCHARD: Visitors for you.

(THE MASTER STOPS  
'ROWING', LOOKS UP,  
REACTS ON SEEING  
DOCTOR WHO AND JO.)

56. 4 B  
H/A MS  
MASTER

MASTER: Why Doctor - and Miss Grant.  
What a pleasant surprise.

57. 5 A  
M2S TRENCHARD/  
DOCTOR

DOCTOR WHO: Er - hm. Well then ...  
Er - how are you?

58. 4 B  
MCU MASTER

MASTER: Very well thank you. Trying  
to keep fit.

59. 5 A  
MCU TRENCHARD  
  
PAN him R.

(THE MASTER IS  
PERFECTLY AT EASE -  
JO AND DOCTOR WHO  
SOMEWHAT EMBARRASSED)

HOLD DR.

Let TRENCHARD  
go

TRENCHARD: Well, I'll leave you all  
together. Give a shout to the guard  
when you want to leave.

(TRENCHARD EXITS.

AS HE DOES SO WE  
CATCH A GLIMPSE  
OF THE ARMED GUARD  
STANDING IN THE  
CORRIDOR OUTSIDE.

THE DOOR IS CLOSED)

60. 4 B  
MS MASTER.  
  
HOLD RISE &  
CRAB L.

MASTER: He's not a bad sort, really.  
Governor of a colony before this, so  
he tells me.

61. 5 A  
M2S DOCTOR/JO

DOCTOR WHO: A very small colony.  
They claimed independence soon after  
he arrived.

4 TO C



(on 5, shot 61)

Let her go

(JO LOOKS ROUND THE  
COMFORTABLE ROOM)JO: He seems to be looking after  
you, anyway.62. 3 E  
CU MASTERMASTER: I have everything I want.  
Except of course my freedom.63. 5 A  
CU DOCTORDOCTOR WHO: Think yourself lucky.  
Quite a few people were in favour of  
having you executed!64. 3 E  
CU MASTERMASTER: My dear Doctor, don't think  
I'm not grateful. I've had time to  
think in here.65. 5 A  
CU DR.DOCTOR WHO: Have you, now?66. 3 E  
CU MASTER

5 TO B

MASTER: I only wish something like  
this had happened to me some time ago.67. 4 C  
CU JOJO: Come on now - you don't mean  
you're glad to be locked up?68. 3 E  
CU MASTER  
PAN him R.  
to BathroomNo but  
MASTER: (SOLEMNLY)/ It's given me an  
opportunity to reconsider my life.69. 4 C  
MCU DR.DOCTOR WHO: So we're to take it that  
you're a changed man?70. 5 B  
MASTER to f/g  
MCU of DEEP 3S  
JO/DR b/g  
behind doorwayMASTER: Is that so incredible?  
do have a great deal/ about which I  
to repent.JO: You're telling me!DOCTOR WHO: In that case perhaps you'd  
care to tell me the location of your  
Tardis?MASTER: So that you could use it to  
leave the planet, Doctor?71. 4 C  
MCU DR.

(3 next)

W (on 4, shot 71)

- 15 -

DOCTOR WHO: So that I <sup>absolutely sure</sup> could make/  
you can't.

72. 3 E  
MS MASTER

(THERE IS A MOUSE  
WHEN THE MASTER  
SEEMS TO BE  
CONSIDERING THIS)

(On to page 16)

(4 next)

- 15 -



(on 3, shot 72)

MASTER: I'm sorry, Doctor. That's too much to ask.73. 4 C  
MS DR.

Let JO in

PAN her R.

DOCTOR: Yes, well ask a silly question... (TO JO) I think we'd better be on our way.(JO GOES TO THE DOOR  
AND KIPS ON IT)74. 5 B  
MCU DR.

If there's anything I can do for you ...

75. 3 E  
MCU MASTERMASTER: Call in for an occasional chat, perhaps. Trenchard's a decent fellow but his conversation's somewhat limited.76. 5 B  
MCU JO(THE DOOR IS OPENED  
FROM THE OUTSIDE BY  
THE GUARD)77. 3 E  
MCU MASTERJO: Good-bye.78. 5 B  
M2S MASTER/  
DR.  
Let DR. goMASTER: Good-bye, Miss Grant. Good-bye, Doctor. I hope we meet again soon.Yes.  
DOCTOR: Good-bye.79. 3 E  
CU MASTER(DOCTOR WHO AND JO  
LEAVE AND THE DOOR  
IS CLOSED.)80. 4 C  
MLS MASTER  
HOLD him to  
Rowing machine  
FAST TRACK IN  
to CUTHE MASTER RETURNS  
TO HIS ROWING MACHINE)81. 1 C  
LS CORRIDOR

10. Slun

7E. INT. CORRIDOR (10)

DR. & JO  
& WILSON  
to M3S(DOCTOR WHO AND JO  
ARE LET IN BY A  
GUARD)

Ap.1 LLL rewrite

(on 1, shot 81)

- 17 -

WILSON: The governor'll be along in  
a moment, sir.

DR: Thank you Wilson.

1B,A2,2A

8. INT. TRENCHARD'S OFFICE. DAY

82. 2 A 50°  
Desk f/g

(THE GUARD GOMS CLOSING  
THE DOOR.)

HOLD JO &  
DR. to M2S

DOCTOR WHO CROSSES  
TO CORNER OF DESK)

1 TO B FAST

JO: Doctor.

DR: No?

JO: Did you really think the Master  
would tell you where his ward is?

83. 1 B  
MC2S JO/  
DOCTOR

(JO: Oh, I see. I see.  
Oh, I see.)

No  
DR: Not really.

JO: So why did we come all the way  
down here?

DR: (WILSON) Oh I don't know  
.... trip to the sea-side...

84. 2 A  
CU JO

JO: You're sorry for him, aren't  
you? You wanted to see him. He's  
all right.

85. 1 B  
CU DOCTOR

DR: He used to be friends once,  
you know. You might say we were at  
school together.

86. 2 A  
CU JO

JO: How long's he going to be here?

87. 1 B  
CU DR.

DR: Forever, I should think.

(2 next)

-17-

(on 1, shot 87)

(JO IS SHOCKED AT THE  
THOUGHT OF PERPETUAL  
IMPRISONMENT, EVEN FOR  
THE MASTER)

JO: Won't they ever let him go?

DOCTOR: After all he's done?

88. 2 A  
M2S JO/DR.  
f/g

(TRENCHARD ENTERS)

TRENCHARD in  
b/g

TRENCHARD: Ready for off then? I'd  
better stamp passes.

HOLD him to  
sit f/g

DOCTOR WHO: What again?

A TO 3/

TRENCHARD: Got to be checked in and out  
old chap. It's the rule!

89. 1 B  
M.DEEP 2S  
JO/TRENCHARD

(JO HANDS OVER THE  
PASSES AND TRENCHARD  
GOES BEHIND HIS DESK,  
PRODUCES HIS RUBBER  
STAMP AND INKING PAD  
AND STAMPS THE PASSES.

WHILE HE IS DOING  
THIS:)

90. 2 A  
L/A MCU DR.

Don't look after him too badly, do we?

DOCTOR WHO: No, indeed. But I'd advise  
you to be careful. He's a very  
dangerous man.

91. 1 B  
H/A MCU  
TRENCHARD

TRENCHARD: No need to worry. I keep  
my eye on him.

92. 2 A  
C3S JO/DR./  
TRENCHARD

(HE HANDS BACK THE  
PASSES)

HOLD to rise

Here we are, my dear.

(1 next)



(JO POCKETS THE PASSES)

93. 1 B JO: Thank you.

M2S DR. & JO

PAN them to  
door

TRENCHARD: Come along, then. I'll  
get one of my chaps to run you back  
to the quay side.

94. 3 C 8A. INT. CORRIDOR (1) <sup>3C, 1C</sup>

MCS door

Let DR. & JO

go.

HOLD TRENCHARD

to MCU

Let him go

(N.B. FINISH LINE IN CORRIDOR  
IN CU. WILSON OUTSIDE TO  
SHOW THEM BUT THEN TRENCHARD  
TURNS AWAY)

TO BE PLAYED IN  
AT END OF PROGRAMME

TELECINE 3

---

RECORDING BREAK

---

DISCONNECT DUEL ZOOMS  
ON CAMS. 1 & 4

(5 next)

5A, D2, C1, 4B

95. 5 A 9. INT. CHATEAU. MASTER'S ROOM. DAY  
MS DOOR  
& TRENCHARD

TRENCHARD: There we are then.  
Fooled them nicely, didn't we?

96. 4 B \_\_\_\_\_/  
MCU MASTER

MASTER: I hope so.

97. 5 A \_\_\_\_\_/  
A/B

TRENCHARD: What about that  
hypnotism wheeze? Eh?  
That took 'em in!

98. 4 B \_\_\_\_\_/  
MLS MASTER

HOLD him to  
MCU f/g.

Keep 2S  
TRENCHARD/  
MASTER

MASTER: Don't underestimate the  
Doctor. Do you really think he came  
here to see me?

TRENCHARD: Why else?

MASTER: (IMPATIENTLY) The vanishing  
ships....

(on 4, shot 98)

TRENCHARD: Oh, I don't think so.  
I mentioned it to him. Didn't seem particularly interested.

99. 5 A  
CU MASTER

MASTER: (ANGRY) You did what?

100. 4 B  
CU TRENCHARD

TRENCHARD: Just chatting.  
No harm done, surely?

101. 5 A  
CU MASTER  
PAN him L.  
HOLD TRENCHARD

(THE MASTER CONTROLS  
HIS ANGER, REALISING  
HE MUST KEEP IN WITH  
TRENCHARD)

Let MASTER go

MASTER: I suppose not. Now then these Admiralty charts.

TRENCHARD: They'll be here this afternoon.

102. 4 B  
CU MASTER

MASTER: Splendid.

103. 5 A  
CS MASTER'S  
WRISTWATCH

(MASTER CROSSES AND SITS  
IN CHAIR POS. 1. HE  
PICKS UP HYPNOTISM OBJECT)

PAN UP with  
it to CU  
Profile MASTER

By the way, I wonder if I might have  
another television set? For the  
bedroom?

104. 4 B  
CU Profile  
TRENCHARD

(TRENCHARD IS ASTOUNDED  
BY THIS, BUT WISHES TO  
KEEP IN WITH THE MASTER)

TRENCHARD: Yes ... yes, I'm sure  
that's possible.

105. 5 A  
BCU Profile  
MASTER

MASTER: Colour, of course.

106. 4 B  
BCU Profile  
TRENCHARD.  
Let him go

TRENCHARD: Of course. Now if you'll  
excuse me.

107. 5 A  
A/B

(2 next)



(on 5, shot 107)

- 22 -

N.B.  
EARLY  
DOOR  
SLAM

TRENCHARD HURRIES OUT.

THE MASTER SMILES TO HIMSELF  
IN SATISFACTION.)

TO BE PLAYED IN  
AT END OF PROGRAMME

TELECINE 4

(NO SCENE 10 ON TO SCENE 11)

108.    2    C  
          L/A MS HART  
          (THRU WINDOW)

(3 next)

- 22 -

(on 2, shot 108)

2C, 3F, A4, B2, 1D

11. INT. N. V. L. BASE. HART'S OFFICE. DAY.  
(BLOCK FOR WREN CHAIR)

ZOOM to CU  
 (COUNT 2)

(CAPTAIN HART IS PICTURING  
 REPORT TO WREN WRITER,  
 JANE. AS HE PICTURES HE  
 WALKS ABOUT THE OFFICE)

109. 3 F HART: ... and I've ret to inform your /  
 L/A LC HART --- Lordships that as yet our investi-  
 w/ JANE'S ations have revealed no clue as to  
 notepad in the cause of these sinkings. The  
 f/g. As charred ship's lifeboat will be sent  
 HART crosses to our laboratories at H.M.S. Vernon,  
 d/s CRANE UP Portsmouth for investigation and  
 and CRAB L. analysis. Meantime, we are keeping  
 to CM2S HART/ careful watch -  
 JANE

CRAB L. to DEEP  
 2S JANE/HART

(HART STOPS ME D IN HIS  
 THOUGHTS HAVING SEEN SOMETHING  
 OUT OF THE WINDOW. HE GOES  
 CLOSER TO THE WINDOW TO LOOK)

110. 1 D JANE: ( SITTING) Yes, sir? /  
 CU HART

HART: Come and look at this.

111. 3 F (JANE CROSSES TO THE WINDOW. /  
 MCU JANE f/g LOOKS)

HART b/g.  
 Let JANE rise  
 out to 2S

HART: What on earth...

112. 2 C  
 L/A M2S JANE/  
 HART  
 TELECINE 5: (A2) (Dur: 51")

SOF

Ext. Naval Base.

HART'S P.O.V. of the  
 DOCTOR coming along in  
 ADMIRAL'S P.O.T.

2C, A4

11A. INT. NAVAL BASE. HART'S OFFICE. DAY

113. 2 C (JANE AND HART AT WINDOW)  
 A/B

TELECINE 5 (CONTD.)

END TELECINE 5

114. 2 C  
 C2S A/B

2C,3F,44,B2,1D

12. INT. G VILLAGE: HART'S OFFICE. D.Y.

Let them go

(JANE AND HART AT THE WINDOW)

JANE: Perhaps he's lost, sir.

115. 1 D  
2S JANE/HART HART: This place is supposed to be top secret. / Can't have people treating it like Brighton Beach.

HOLD HART to f/g d/s

(HART CROSSES TO HIS DESK, WHIS U... TELEPHONE)

116. 3 F  
CS PHONE (I T... ) Get me the Master at rms. (W ITS) Captain Hart here. I don't know if you've noticed, but there happens to be a stray civilian chugging into the Base. / Get on to it, will you.

117. 1 D  
MCU JANE

(HART GRABLES PHONE.  
JANE STILL AT THE WINDOW)

118. 3 F  
CU HART JANE: Sir.. He's making straight for the lifeboat. /

Let him go

(HART RELCTS)

TO BE PLAYED IN AT END  
OF PROGRAM

TELECINE 6

PAUSE TO LINE UP  
CSO ON CAMS. 3 & 5



/FEED T/K 7 to  
CSO SCREEN

5A,C1,4B

TELECI E 7 (A3) 14.  
An excerpt (Dur: 45")  
from 'The Clangers'

INT. CHATEAU. MASTER'S ROOM  
(ROWING MACHINE OUT  
F/G TABLE IN ROW POS.)

SOUND  
T/K  
Sound  
Down

119. 5 A  
CS CSO SCREEN  
and edging  
& buttons below.  
Hand in to bottom  
frame to adjust  
buttons

(THE MASTER IS  
CHECKING THE TV  
SET, TURNING  
THE KNOBS TO GET  
A GOOD PICTURE.  
HE LEANS FORWARD  
WATCHING ABSORBED.

SOUND  
T/K  
Sound  
Up

120. 4 B  
MCU MASTER  
  
PAN him L.  
to sit

WE CLOSE IN ON WHAT HE  
IS WATCHING)

121. 5 A  
A/B  
CSO SCREEN

122. 4 B  
MCU MASTER

123. 5 A  
(OVERLAY FROM  
CAM. 3)  
LS DOOR L.  
CSO R.  
TRENCHARD in L.

(TRENCHARD ENTERS,  
CARRYING A ROLL  
OF CHARTS, SEES  
WHAT THE MASTER IS  
DOING)

(CAM. 3 - VLS  
Colour monitor) TRENCHARD: What are you watching?

124. 4 B  
MCU MASTER

MASTER: It seems to be a rather  
interesting extra-terrestrial  
life form....

125. 5 A  
MCU TRENCHARD

TRENCHARD: Only puppets you  
know. For children.

/SWITCH CSO TO DIRECT  
T/K on CAM. 5

126. 4 B  
MLS MASTER.  
HOLD HIM to MCU  
TRENCHARD X'S b/g  
(Exclude CSO screen)

(THE MASTER GIVES HIM  
A LOOK - IT'S NO  
USE TRYING TO JOKE WITH  
TRENCHARD - AND SWITCHES  
OFF)

127. 5 A  
MLS TRENCHARD  
(4 next) (Table f/g)

SOUND  
Lose  
T/K  
Sound

(on 5, shot 127)

HOLD him to  
f/g & MASTER  
in R. for M2S

TRENCHARD: (cont.) I've got those  
charts you wanted.

Keep chart in  
bottom frame

(THE MASTER MICHELLE AND IN-  
SPECTS THE CHARTS)

MASTER: Excellent. You know,  
Trenchard, a ton of your ef-  
ficiency is wasted in a job  
like this.

128. 4 B (CRABBED L.) /

MC2S  
MASTER

TRENCHARD: (PLATTERED) Well - bit  
of a come-down I suppose, in a  
way....

MASTER: Never mind; When our  
plan succeeds everyone will  
recognise your true worth.

TIGHTEN as  
TRENCHARD  
leans in

(DURING THE NEXT FEW LINES  
THE MASTER IS BEING DRAWING  
LINES ON THE CHART WITH A  
PENCIL, AND RULER, CON-  
NECTING THE THREE POINTS  
OF THE SINKINGS.)

TRENCHARD: What are you doing?

129. 5 A  
CS CHART

ZOOM to CS  
FORT  
(COUNT 4)

plotted  
MASTER: I've just/the three points  
of the sinkings. Here, here, and  
here. It's interesting here.. Right  
in the middle of this abandoned fort.

(TRENCHARD IS ASKING THE  
MASTER IS POINTING)

130. 4 B  
VC2S

TRENCHARD: Not abandoned any more  
old crap. /

MASTER: Really?

131. 5 A  
CS Chart  
FAST ZOOM to  
CS FORT

TRENCHARD: Hart's people are going to  
use it as a sonar testing station. /  
Contractors are working on the place  
now.....

BREAK

TO BE PLAYED IN  
AT END OF PROGRAMME  
TELECINE 8

(BEER CAN ON POUND NOTES.  
HICKMAN FULL HOUSE. JACKS ON ACES)

- 5C, C1, 4C, D1, 3G
132. 5 C 15. INT. BOAT. CABIN. DAY  
CS Beer Can  
and money  
PAN UP with  
it to CU  
HICKMAN  
incl. cards  
(TWO WOMEN, HICKMAN AND  
CLARKE, ARE PLAYING POKER.  
THERE'S A PAIR BY A NUMBER  
OF POUND NOTES IN THE KITY)
133. 3 G  
CS CARDS  
with CLARKE  
b/g  
HICKMAN: How much to see you?  
CLARKE: Fiver.
134. 5 C  
CU HICKMAN  
(HICKMAN CONSIDERS A MOMENT,  
NOT SURE WHETHER CLARKE IS  
DRUP ING)
135. 3 G  
CU CLARKE  
HICKMAN: Right!  
(HE BUSSES IN A FIVER.  
CLARKE SPREADS OUT HIS HAND)
136. 5 C  
CU HICKMAN  
(HICKMAN THROWS HIS CARDS  
ANGRILY AND SHOVS HIS  
CHAIR BACK)
137. 4 C  
2S CLARKE/  
HICKMAN  
CLARK: Full house Kings and fools.  
HICKMAN: (ANGRILY) That's marvellous  
isn't it. Just marvellous.  
.....

(3 next)



(on 4, shot 137)

(CLARKE GLIMPSEFULLY PULLS IN THE KITTY TOWARDS HIS SIDE OF THE TABLE. LOOKS FUZZLED AT HICKMAN'S REACTION)

138. 3 G  
MCU CLARKE CLARKE: Look, it's only a few quid -  
not your life's savings./Come  
on I'll give you a chance to get  
your own back.

139. 5 C  
MCU HICKMAN  
Let him go HICKMAN: Forget it!

140. 4 C  
MCU CLARKE CLARKE: What's the matter with you?

141. 3 G  
M2S  
HOLD HICKMAN  
to R. f/g &  
TRACK IN to  
CU HICKMAN HICKMAN: I dunno. Being stuck out here  
I suppose.

(HICKMAN GETS UP GOES AND  
OPENS A CAN OF BEER. THERE  
ARE MANY OTHER CANS.)

CLARKE PUTTING AWAY HIS  
WILLINGS.)

CLARKE: It's not so bad. Sure you  
don't want another game?

142. 4 C  
CU CLARKE HICKMAN: There's something sort of  
funny about this place.

143. 5 C  
CU HICKMAN CLARKE: Share the joke.

HICKMAN: Look the place is  
deserted.

144. 4 C  
CU CLARKE

(5 next)

(on 4, shot 144)

- 28A -

CLARKE: So?

145. 5 C \_\_\_\_\_/

CU HICKMAN

Just the two of us on

maintenance.

HICKMAN: /I keep getting the  
feeling I'm being watched.

146. 3 G \_\_\_\_\_/

CU CLARKE

/5 TO D F CT/

147. 1 F \_\_\_\_\_/

MLS WINDOW

1F & Slung

15A. INT. CORRIDOR WINDOW

ZOOM to  
CU SEA  
DEVIL'S HAND

(SEA DEVIL'S HAND  
COMES IN)

---

/1 TO D/

PAUSE

---

(SWINGER OPEN)

2D,A4

148. 2 D 16. INT. NAVAL BASE: CORRIDOR . DAY.  
 LS CORRIDOR

HOLD HART &  
 DR. to door

(HART IS TRYING TO  
 QUESTION DOCTOR WHO.  
 JANE IS STANDING BY  
 WITH HER NOTEBOOK)

HART: My dear sir, if you are from  
 Unit, where are your credentials?

149. 1 D DOCTOR WHO: I don't carry  
 LS Office that sort of thing. Bureaucratic  
 X f/g 2E,A5,5D,B2,1D nonsense. You'll have to see Miss Grant/  
 desk 16A. INT. HART'S OFFICE. DAY  
HART: (IGNORING THIS)  
 As HART sits Shy didn't you  
 TIGHTEN in arrange an official visit through  
 to 2S normal channels?

/2 TO E FAST/

DOCTOR WHO: I just dropped in on  
 impulse, old chap. As soon as I heard  
 about that charred lifeboat, I just  
 had to see it. /  
 150. 2 E  
 MCU HART

HART: Why?

(DOCTOR WHO IGNORES THIS)

DOCTOR WHO: You've inspected  
 lifeboat yourself?

151. 1 D HART: Of course I have -  
 MCU DOCTOR

DOCTOR WHO: (CONTINUING) Then you'll  
 have noticed the linear nature of the  
 scorch marks - / (cont...)  
 152. 2 E  
 MCU HART

(DOCTOR WHO TURNS TO  
 JANE, GIVES HER A  
 CHARMING SMILE AND  
 153. 5 D TAKES FROM HER HANDS  
 M3S DR./JANE/ THE NOTEBOOK AND PENCIL)  
 HART



(on 5, shot 153)

DOCTOR WHO: (cont) Excuse me, my dear. May I?

(DOCTOR WHO PERCHES ON THE EDGE OF HART'S DESK AND STARTS DRAWING HOLDING THE NOTEBOOK SO THAT HART CAN SEE)

154. 1 D The marks had a definite <sup>linear</sup> shape like this. /  
CS Book & Drawings

(DOCTOR WHO DRAWS AN ODDLY SHAPED WAVY LINE)

155. 2 E Now then, how do you account for that?  
CU HART

(HART GIVES JANE A LOOK. HE HAS DECIDED TO PLAY ALONG WITH DOCTOR WHO)

156. 1 D HART: A freak effect. If the ship caught fire ... /  
L/A CU DR.

157. 2 E DOCTOR WHO: Ah, but it didn't. The smoke and flames would have been seen.  
H/A CU HART

158. 1 D HART: All right. How do you explain those marks? /  
CU DR.

159. 2 E DOCTOR WHO: A concentrated beam of heat applied from underneath when the boat was in the water. /  
CU HART

160. 1 D HART: Deliberately to sink a lifeboat? /  
CU DR.  
Let him go

DOCTOR WHO: To make sure there were no survivors. (cont...)

161. 5 D  
MS DR.

(on 5, shot 161)

(DOCTOR WHO WANDERS OVER  
TO THE CHART)

PAN him L.

What are  
DOCTOR WHO: (cont) / These markers  
here...?

162. 2 E  
MS HART

PAN him L.  
to MC2S  
HART/DR.  
(thru f/g  
screen)

HART: The last known positions  
of the missing ships, as near as  
we can estimate.

(DOCTOR WHO STUDIES  
THE CHART WITH INTEREST,  
HART LOOKS AT HIM  
DAFFLED, NOT REALLY  
KNOWING WHAT TO MAKE  
OF THE DOCTOR. THE  
PHONE RINGS, JANE  
LIFTS)

GRAMS  
Phone  
Ring

163. 5 D  
CS PHONE

PAN UP with  
receiver to  
CU JANE

JANE: (INTO PHONE) Captain's  
Hart's office...yes, yes, I see...  
Hold on (TO HART) There's a young  
lady with two unit passes. She  
wants to know if you've got anybody  
here called the Doctor?

164. 1 D  
CU HART

165. 2 E  
CU TRENCHARD

166. 1 D  
CU DOCTOR

167. 4 C  
LS CLARKE

(3 next)

Rewrite Ep.1 LLL

- 32 -

(on 4, shot 167)

Cl,4C,3G

17. INT. PORT. CABIN. DAY

GRAMS  
Sea  
Noise

TRACK IN &  
PAN him L.  
to M2S  
CLARKE/HICKMAN

(CLARKE IS GETTING OUT  
THE DRAUGHTS BOARD)

CLARKE: Come on , you can't lose  
anything at draughts.

(HICKMAN GOES AND SITS  
DOWN TO PLAY DRAUGHTS.)

HICKMAN: You know there's a jinx  
on this place. Nothing but trouble  
since we started repairing the  
foundations. /

168. 3 G  
MCU CLARKE

CLARKE: Forget it? It's not your  
problem.

(CLARKE SITS OUT THE  
DRAUGHTS MEN)

169. 4 C  
(CRABBED L.)  
CU HICKMAN

CLARKE: Black or white? /

GRAMS  
Stronger

HICKMAN: (LISTENING INTENSELY)  
What's that noise?

170. 3 G  
CU CLARKE

CLARKE: Maybe it's a mermaid. / She  
can't resist us.

171. 4 C  
CU HICKMAN

HICKMAN: Shut up. /

Let him go

(THEY BOTH LISTEN. THERE  
IS A SLIGHT SOUND FROM OFF) GRAMS  
Sea  
gull

(3 next)

- 32 -



HICKMAN: There's someone moving about up there.

172. 3 G

M2S.

PAN HICKMAN R. CLARK: It's the wind.

ZOOM then  
HOLD him to  
f/g of  
DEEP 2S

CLARKE/HICKMAN

Let HICKMAN  
go

HICKMAN: A lot of use you are.

(HICKMAN IS ABOUT TO EXIT  
THEN PICKS UP A BETTEY PISTOL  
FROM THE BLACK.)

CLARK: What are you going to do?  
Send up a distress signal?

173. 4 C

MS HICKMAN

PAN him L.  
to MCU C.  
f/g

PAN CLARKE L.  
then R. to  
exit

HICKMAN: You never know

(HICKMAN EXITS. CLARK  
SHAKES HIS HEAD IN AMUSEMENT  
AND CONTINUES SETTING OUT  
THE DRAUGHTS. AFTER A  
FEW MOMENTS HE HEARS FROM  
OFF HICKMAN'S SCREAM. HE  
REACTS IN FEAR, THEN GOES  
TO THE DOOR, LOOKS OUT.)  
HICKMAN SCREAMS

3 TO H

CLARK: (CALLING) Hickman!

(SILENCE. CLARK LOOKS  
ABOUT HIMSELF INDECISIVELY  
THEN GRABS A MONKEY WRENCH  
AND GOES OUT.)

174. 3 H 50°

LS CORRIDOR.  
HOLD CLARKE  
to MCU. As  
he X's CRAB R.  
with him past  
f/g pier.  
Let him go

/C TO 2/

3D, 3H/J (Corridor)  
1E/F, B3, 4CX

175. 1 E

VLS 18. INT. FORT CORRIDOR. DAY:  
Corridor  
thru f/g

As CLARKE  
X's d/s  
CRAB R. to  
POS. F

(CLARK COMES ALONG CARRYING  
THE MONKEY WRENCH.)

SOUND  
Triple  
Delayed  
Echo

JG (on 1, shot 175)

(CONT) THE CORRIDOR IS IN  
THE DARKNESS - JUST A FEW  
LOW FLOORED WALL LIGHTS.  
HE PAUSES TO CALL OUT.)

CLARK: (CALLING) Hickman?

(HIS VOICE ECHOES AWAY DOWN  
THE METALLIC CORRIDOR,  
REPEATING THE NAME.)

176. 4 CX  
CU CLARKE  
Let him go

CLARK: (CALLING) Where are you?

177. 1 F  
CL CLARKE  
as he X's  
  
CRANE DOWN  
to BCU Profile  
HICKMAN

(AGAIN THE VOICE REPEATING  
IN ECHOES DOWN THE CORRIDOR.  
UNHEARDED HE WALKS FORWARD,  
AND TURNS A CORNER.

CUT TO CLARK'S POV OF HICKMAN'S  
BODY CRUMPLED ON THE FLOOR.

Let CLARKE  
in to back  
of shot for  
VC2S

CLARK GOES TO HICKMAN, KNEELS  
DOWN.)

CLARK: Hickman?

PAN UP with  
CLARKE

(HE EXAMINES THE BODY. THEN  
SUDDENLY REMEMBERING THAT HE IS NOT  
ALONE, HE LOOKS UP - AND  
SCREAMS IN THE DARK AS HE  
HE SEES.

178. 4 CX 50°  
VLS CLARKE  
with sea devil  
R. f/g

FOR A FINAL MOMENT WE CUT TO  
CLARK AS HE STARES OVER THE  
SHOULDER OF A SEA DEVIL.)

FAST ZOOM  
PAST HICKMAN

/1 TO D/

PAUSE

2DX, 5D,A5,1D

179. 5 D 19. INT. NAVAL BASE, HART'S OFFICE. DAY  
BCU HART  
Let him go HART: These passes seem in order.  
(SMILE, TO THE DOCTOR)
180. 1 D  
3S JO/DR./HART  
(HE HANDS THE PASSES BACK TO JO)  
CRAB R. &  
PAN L. with  
DR. to M2S  
DR./JO  
DR.WHO: Let me go?! My dear chap,  
I don't want to go. At a matter  
of fact, I want to visit this fort.  
Here.
181. 5 D  
MCU HART  
(HE INDICATES THE MAP)  
HART: My dear Doctor, that's simply  
an abandoned fort we're going to use  
as a testing station. Nobody there  
but a couple of workmen.
182. 1 D  
MCU DR. WHO  
Nevertheless,/  
DOCTOR WHO: It happens to be at the  
centre of all the trouble. Now if  
some of your chaps could run me out  
there....
183. 5 D  
MCU HART  
HART: Doctor, I have no authority to  
provide naval vessels for your  
pleasure jaunts.
184. 1 D  
MCU DR.  
DR.WHO: Don't you realise how  
important this is?
185. 5 D  
M2S HART/  
JO  
HART: I realise only too well.  
Three ships have <sup>been</sup> sunk, and many  
lives have been lost. Now if  
you don't mind....  
JO: I think he wants us to go.  
Doctor.
186. 1 D  
MCU DR.  
(HART GOES AND CLENDS THE  
DOOR FOR THEM)  
& EXIT INTO CORRIDOR
187. 5 D  
A/B



(on 5, shot 187)

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188. 1 D \_\_\_\_\_ /  
MCU DR.

HART: I suggest you report your theories to your people at Unit, and put the whole thing on an official level.

189. 5 D \_\_\_\_\_ /  
M2S DR./HART

DOCTOR WHO: If Horatio Nelson were dealing with this matter, he wouldn't wait for official instructions.

HOLD them to door

HART: (HUMOURING THE DOCTOR) Yes. A pretty impulsive chap - if we're to believe the history books.

190. 2 CX \_\_\_\_\_ /  
MC2S DR./  
HART

19A. INT. NAVAL BASE. CORRIDOR 2CX,C2

DOCTOR WHO: History books?/Horatio a personal friend of mine. Captain Hart. Nelson  
Come on Jo.

Let DR./JO go

TIGHTEN to  
CU HART

(DOCTOR WHO SWEEPS OUT.  
JO GIVES HART A HELPLESS  
SMILE AND FOLLOWS  
THE DOCTOR)

HART: Good grief. He's mad as a hatter.

TO BE PLAYED IN  
AT END OF PROGRAMME

TELECINE 9

191. 3 K \_\_\_\_\_ /  
LS UP STAIRS

(5 next)

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(on 3, shot 191)

- 37 -

3K,D3  
20. INT. FORT. DECK. DAY

(JO AND DOCTOR ENTER  
ARGUING)

DR. & JO  
descend to  
MCU DR.

Let DR. go

JO: I still say you should have  
taken Mr. Robbins boat back....

JO in

Let her go

DOCTOR WHO: I will Jo. We  
can return his motorbike at the  
same time. Now since we are here,  
let's take a look around.

(THEY MOVE AWAY)

TO BE PLAYED IN  
AT END OF PROGRAMME  
TELECINE 10

192. 5 C  
LS CABIN

(4 next)

- 37 -

(on 5, shot 192)

5C, B4, 4C

21. INT. FORT CABIN. DAY

See out  
thru door

(THE DOCTOR AND JO  
ARE DOOKING AT THE  
HALF-EMPTY GLASS  
OF BEER AND THE  
DRAUGHTSMEN)

DR. & JO in  
2S

DOCTOR WHO: There's obviously  
somebody here.

193. 4 C JO: Then where are they?  
C2S DR./JO

Let them go DOCTOR WHO: It's a big place. Perhaps  
they're on some other part of the  
fort. We'll find them.

DOCTOR WHO: Shall I go up first.  
(THEY EXIT)

TO BE PLAYED IN  
AT END OF PROGRAMME

TELECINE 11

194. 2F or 1F  
MIRROR SHOT.  
DR. & JO UP  
VERTICAL LADDER

(Pause next)

(on 2 or 1, shot 194) - 39 -

2F or 1F, & slung  
4D, D3, 3C

22. INT. FORT. DECK. DUSK

Let them go

(DOCTOR WHO AND JO  
STEP FROM THE DOOR  
OF A SUPERSTRUCTURE..  
THE PLACE IS DARK AND  
GLOOMY, JUST A FEW  
DIM LIGHTS.)

PAUSE

195. 4 D / DOCTOR WHO: ~~There~~ are supposed  
LS DR. & JO in to be workmen on this thing. They  
corridor thru can't have vanished.  
f/g stairs  
HOLD them to JO: Well, they have, haven't they.  
M2S Doctor, it's getting dark. Let's  
go back.

Let them go

DOCTOR WHO: Plenty of time Jo.

GRAND  
EXPLO-  
sion  
Twitter-  
ing gul

196. 3 C /  
LS DR. & JO  
thru window

As they cross pull  
out to incl.  
window frame &  
CRANE DOWN for  
L/A M2S DR./JO

(FROM FF THERE IS A  
LOUD EXPLOSION.  
DOCTOR WHO AND JO  
RUN TO A POINT FROM  
WHICH THEY CAN SEE  
WHERE THEY LEFT THE BOAT)

TELECINE 12 (44) (Dur: 11")

SOF

Fort

Bird's-eye view of  
the bottom of the ladder  
from some height.  
In place of the boat are  
just a few pieces  
of floating wreckage.

END TELECINE 12

- 39 -



HK

5E,4E,D3,3L

197. 3 L 23. INT. FORT . DUCK. DUSK.  
L/A M2S A/B  
DR./JO

(THE DOCTOR AND  
JO LET THE AIRING  
LOOKING DOWN.

DOCTOR WHO: It must have been the  
petrol tank.

JO: It wouldn't just blow up by  
itself. Do you realise we're  
stranded?

198. 4 E  
DR. & JO turn  
into M2S at  
window

Let them go

DOCTOR WHO: Don't worry, Jo. There  
must be some kind of radio. I'll  
send a message back to shore.

199. 5 E 50°  
LS CORRIDOR  
Let DR. & JO  
thru frame & ZOOM  
to CU SEA DEVIL  
50° in u/s CORRIDOR  
(use f/g stairs)

(THEY GO OFF BACK  
TOWARDS THE  
SUPERSTRUCTURE.  
AFTER A MOMENT  
WE GET A CLOSE-UP  
OF A SEA DEVIL  
EMERGING FROM THE  
SHADOWS)

PAUSE FOR ARTIST

1E,03,2F

200. 2 F 24. INT. FORT . CORRIDOR. DUSK.  
LS DR. & JO  
into frame  
into MS

(THE DOCTOR AND JO  
COME ALONG.  
AS THEY PASS A  
CORRIDOR GOING OFF  
AT RIGHT ANGLES,  
JO NOTICES SOMETHING)

(1 next)

PIIK  
(on 2, 1000 200)

Let them go

JO: Doctor lock.

DOCTOR WHO: What is it?

201. 1 B

(Thru f/g)

HICKMAN bottom

frame

MLS DR. & JO

HOLD to C2S

(JO LE DS THE WAY  
TO OVER HICKMAN'S  
BODY IS CRUMPLED  
ON THE DECK.  
THE DOCTOR KNEELS  
TO INSPECT IT)

Dead, poor chap.

JO: We've got to get away from  
here.

DOCTOR WHO: All right. Let's find  
that radio.

202.

2 F

LS empty  
corridor

JO: Listen./

(THEY LISTEN.

FROM OFF WE  
CAN HEAR THE  
SOUND OF  
DR GGING  
FEET AND  
LEAVY BRE THING  
PRO CHING  
CLOSER AND CLOSER)

SOUND  
Clarke  
on Boom  
for CU  
Breathing  
etc.

203.

1 E

C2S DR. & JO

TRACK IN to  
BCU profile  
DR.

It's coming towards us.

TO BE PLAYED IN AT  
END OF PROGRAMME

TELECINE 13 - Closing Titles

LEADER

TELECINE 1    (A8 or B14)    (Dur: 30")    SOF

OPENING TITLES

<u>S/I T/J SLIDES</u>	(1)	The Sea Devils
	(2)	by MALCOLM HULKE
	(3)	Episode One

END TELECINE 1

LEADER

TELECINE 3 (B1) (Dur: 29")

SOF

Ext. Chateau Courtyard

DOCTOR WHO and JO  
exit from the front door,  
and enter chateau car.  
A guard drives them away.  
The doctor looks back  
over his shoulder at  
the receding Chateau.

JO turns sees the doctor  
looking. He turns back  
and she gives him a  
worried smile.

END TELECINE 3



BLANKING

TELECINE 4      (B2)

(Dur: 2' 00")

SOF

Quay

DOCTOR WHO and ROBBINS  
walk across bridge  
and down gangplank  
deep in conversation.

ROBBINS: It's true I tell you.  
Three ships vanished! There's  
something funny going on for all  
they try to hush it up.

DOCTOR WHO: Who's trying to  
hush it up?

ROBBINS: Them over there at the  
Naval Base. Top secret research  
place.

DOCTOR WHO: You seem to know a  
lot about all this?

ROBBINS: I'm in the life-boat crew.  
We went out to look for survivors.  
All we found was one of the ship's  
lifeboats. Capsized. The underside  
of it was all charred - in a sort  
of pattern.

DOCTOR WHO: Where's this boat now?

ROBBINS: Navy took it away. Told  
us all to keep our mouths shut.

DOCTOR WHO: Where is this Naval  
Base?

ROBBINS: Just round the headland.

DOCTOR WHO: Right. You'd better  
take me there right away.

TELECINE 4 (CONTD.)

ROBBINS: Mr. Trenchard hired me to bring you here and take you back. You want to go to the base, make your own arrangements.

DOCTOR WHO suddenly becomes charming. He produces a £10 note and toys with it idly...

DOCTOR WHO: You're probably perfectly right. I wonder if you could go and see what's happening to my young friend? She said she was going to buy some postcards.

ROBBINS: (EYEING THE NOTE) Well - if you like,

DOCTOR WHO: I'd go myself, but my bad leg's playing me up. The Crimea, you know.

ROBBINS: I see. The Crimea?

DOCTOR WHO: Or do I mean Gallipoli. El Alamein? Really, does it matter?

ROBBINS takes note.

ROBBINS: I reckon not.

DOCTOR gets into Robbins boat and heads out.

Ext. Naval Base

Normal activity.  
We Fast Zoom to window.

END TELECINE 4

BLANKING

TELECINE 6 (B3)

(Dur: 1' 05")

SOF

Ext. Naval Base

DOCTOR WHO examines a  
lifeboat with a  
magnifying glass.  
He looks at scorch  
marks.

DOCTOR WHO looks up  
to find himself surrounded  
by sailors

DOCTOR WHO: (WITH A CHARMING  
SMILE) Good afternoon. I wonder  
if I might see your Commanding  
Officer.

Quay.

JO is handing ROBBINS  
a £10 note.

ROBBINS: Thank you Miss. But look  
after it won't you.

JO: Don't worry. I'll bring  
it back as soon as I've found  
the Doctor.

JO jumps on the motorbike  
and roars away.

END TELECINE 6

BLANKING

TELECINE 8

(B4)

(Dur: (")

SOF

Establishing Shot  
of Fort in sea.

END TELECINE 8



BLANKING

TELECINE 9    (B5)

(Dur: 40")

SOF

Boat at Sea

DR. and JO in boat.  
They are approaching  
Fort

JO: How do we get in to the  
Fort?

DOCTOR WHO: Up that ladder.  
Hold tight I'm going alongside.

They tie up boat  
and climb up ladder to  
top of Fort.

END TELECINE 9

- 49 -  
BLANKING

TELECINE 10

(B6)

(Dur: 8")

SOF

Boat at Fort Section.

A Sea Devil's hand  
comes over side.

END TELECINE 10

BLANKING

TELECINE 11 (B7)

(Dur: 9")

SOF

POV from Fort

Smoke starts to rise  
from boat then billows out.

END TELECINE 11

LEADER

TELECINE 13

CLOSING TITLES

(A9 or B15)

(Dur: 1' 12")

GRAMS

Closing  
Music

S/I CLOSING SLIDES

- (1) Doctor Who  
JON PERTWEE
- (2) Master  
ROGER DELGADO
- (3) Jo Grant  
KATY MANNING
- (4) Captain Hart  
EDWIN RICHFIELD
- (5) Trenchard  
CLIVE MORTON
- (6) Robbins  
ROYSTON TICKNER  
Radio Operator  
NEIL SEILER
- (7) Clark  
DECLAN MULHOLLAND  
Hickman  
HUGH FUTCHER
- (8) 3rd Officer Jane Blythe  
JUNE MURPHY  
Ldg. Telegraphist Bowman  
ALEC WALLIS
- (9) Chateau Guard Wilson  
BRIAN JUSTICE  
Chateau Guard Barclay  
TERRY WALSH  
Sea Devil  
PAT GORMAN
- (10) The B.B.C. wish to  
acknowledge the help  
given to them by the  
Royal Navy in the  
making of this programme
- (11) Title Music by  
RON GRAINER AND  
BBC RADIOPHONIC WORKSHOP

...CONTD.



TELECINE 13 (CONTD.)    CLOSING TITLES

- (12)    Incidental Music by  
MALCOLM CLARKE  
BBC RADIOPHONIC WORKSHOP
- (13)    Special Sounds by  
BRIAN HODGSON
- (14)    Film Cameraman  
PETER SARGENT  
Film Editor  
MARTYN DAY
- (15)    Visual Effects  
PETER DAY
- (16)    Costumes  
MAGGIE FLETCHER  
Make-up  
SYLVIA JAMES
- (17)    Studio Lighting  
MIKE JEFFERIES  
Sound  
TONY MILLIER
- (18)    Script Editor  
TERRANCE DICKS
- (19)    Designer  
TONY SNOADEN
- (20)    Producer  
BARRY LETTS
- (21)    Directed by  
MICHAEL BRIANT  
BBC-tv